

Notre Dame Scholastic.

Disce quasi semper victurus; vive quasi cras moriturus.

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The Haunted House.

I pass it at eve in the twilight's gloom,
And lights are flitting from room to room.

But where is the light of the kindly eye
That welcomed us there in days gone by?

'Tis the only home in that sandy waste
That shows the touch of the hand of taste.

But its beauty is fading day by day
Since those who adorned it have passed away.

The hostess, smiling with kindly word,
And the host whose music our pulses stirred,

With the infant darling, their hope and pride—
They have crossed the river's foaming tide.

And the dear old faces we used to meet—
The friendly voices we used to greet—

When we came on the nights of the social hop
And laughed to see the weasel pop.—

They have parted and scattered to East and West;
But I seem to see each well-known guest.

The lady fair that we all admire—
Victim of sad Chicago's fire—

She has gone to Cleveland's busy hive
And married a man of sixty-five.

While a youth still mourns his desolate fate
Among the volumes that "circulate."

And our bright young orator thought it best
To seek a home in the distant West.

But he with the beard so full and black
From far Milwaukee ne'er came back.

And the few old friends that still remain
Have never the heart to meet again.

But yet when the haunted house I pass,
I see them mirrored in fancy's glass.

And I breathe a sigh as I fondly pray
We may meet again some brighter day.

H.

—In the neighborhood of Eisenstadt there still exists a little summer-house which was formerly the property of Jos. Haydn. It is overgrown with ivy, and overshadowed with fruit-trees. The little wooden house, with the garden belonging to it, is now the property of a shoemaker. Its furniture, in Haydn's time, consisted only of a small piano, a writing table, a rush-bottomed couch, and two similar chairs. The walls were without decoration, and were pasted over with sketches of music in score, rough drafts of songs, three and four part canons, etc. In this little summer-house Haydn created a great part of his immortal works.—*Watson's Art Journal.*

Richard Wagner.

Mr. Edward L. Burlingame has done good service in musical literature by his translations of several of the works of Richard Wagner. Outside of Germany, as the translator remarks in his preface,* only the devoted students of Wagner's theories have any knowledge of him as a writer, and hence this volume of the selected works of the great composer is welcomed with the highest pleasure. It contains a short autobiography, the celebrated "Pilgrimage to Beethoven," "The Music of the Future," "The Purpose of the Opera," and other essays of a similar character, written at different periods in the life of the composer.

Wilhelm Richard Wagner, he himself tells us, was born at Leipzig, on the 22d of May, 1813. His father, a police actuary, died six months after his birth, and his mother married Ludwig Geyu, an actor and painter, and who had written several comedies. An attempt was made by the relatives of young Wagner to make a painter of him, but he had no talent for drawing. In his ninth year he entered the Dresden Kreuz-Schule. His sisters were learning the pianoforte; he listened to them, but without taking lessons himself, although he had already learned several pieces. He was as slow at learning music as he had been at drawing. He spent most of his time dreaming tragedies and reading Shakspeare. He even projected a large tragedy which was more or less a compound of Hamlet and King Lear. The plan was on a tremendous scale; forty-two persons were to perish in the course of the piece, and in order to perform it he was compelled to introduce the majority of them as ghosts; otherwise he would have exhausted his personnel. This great tragedy occupied his attention for two years, during which time he left Dresden and went to Leipzig. While working at his boyish piece, he made his first acquaintance with the music of Beethoven, and the impression made on him by it was so powerful and intense that he diverged from his intention with regard to the tragedy, in this, that he determined to write choruses, etc., for it. Without hesitation he set about the study of thoroughbass, having confidence in his power to compose the music necessary for his play. The study so delighted him that he determined to become a musician.

In the meanwhile his great tragedy had been discovered by his family, who were much annoyed by it, for they dis-

* ART, LIFE AND THEORIES OF RICHARD WAGNER. Selected from his Writings and Translated by Edward L. Burlingame. With a Preface, a Catalogue of Wagner's Published Works, and Drawings of the Bayreuth Opera House. New York: Henry Holt & Co. Chicago: Jansen, McClurg & Co. 1875. Pp. 305. Price, \$2.00.

covered that he had for it neglected his school studies. He worked away secretly at an overture, which was given and ridiculed at the theatre in Leipzig. This failure made Wagner give himself more earnestly to the study of counterpoint, and under his teacher, Weinlig, he brought out another overture which was received with favor at the Gewand-haus. At this period of his life he was a devoted admirer of Beethoven and Mozart, with whom he was afterwards to place himself in opposition and rivalry. Heinrich Dorn says: "I doubt whether there ever was a young musician who knew Beethoven's works more thoroughly than Wagner in his eighteenth year." The overture produced by Wagner was modelled after Beethoven, as were most of his compositions at this time. After several other works he set himself to the composition of a symphony, and to his great model, Beethoven, he joined Mozart. On the completion of the symphony he made in 1832 a journey to Vienna. He stayed awhile at Prague, on his return where he composed the text of "The Nuptials," an opera which was never produced and the libretto of which he destroyed.

The year 1833 was spent in Wurzburg, where he wrote a romantic opera in three acts, "The Fairies." The year following he projected a scheme for a new opera "The Love-Veto," for the libretto of which he made use of the material in Shakspeare's "Measure for Measure." The same year he became musical director of the Magdeburg theatre, where he brought out his "Fairies" at a concert with great success. The failure of the Magdeburg theatre caused him to leave that place and go to Berlin, but he was unable to procure a performance of his last opera, "The Love-Veto." In the summer of 1837, while connected with the theatre of Riga, he projected the opera of "Rienzi," founded on Bulwer's novel of that name. With Wagner's usual disregard for time, space and probabilities, it was to be written on so vast a scale that it could only be played in the largest theatres. When he had written a score for two acts he set out for Paris, without funds or friends. He had the good fortune, however, to meet Meyerbeer, who showed him every mark of friendship; but as Meyerbeer was not always in Paris he could not be of service to him in procuring the performance of his works. Reduced in means, Wagner was forced to write articles for musical journals and to set the music of other composers for the pianoforte and other instruments. Among the essays written by him at this time is the "Pilgrimage to Beethoven." During this time he wrote in the space of seven weeks the music for his next opera "The Flying Dutchman."

Finding himself unsuccessful in Paris, he sent the score of his "Rienzi" to Dresden, where it was brought out in 1842 and proved a great success. After many years of trial and poverty he found himself suddenly famous and popular. The following year "The Flying Dutchman" was produced in the same place, under Wagner's own direction, he having accepted the position of Hof-Kapell-Meister for the King of Saxony. The same year his "Love-feast of the Apostles," a scriptural scene for male voices and grand orchestra, was produced in the Frauenkirche in Dresden.

In the year 1845, Wagner, while still conductor at Dresden, and then in his thirty-third year, brought out his *Tannhäuser*. Since the score has been published, the composer has entirely remodelled the overture and first scene, and this revised version alone is to be considered authentic. It has not, however, as yet been published.

"In *Tannhäuser*," writes Wagner, "you will find the action developed from its inner motives with a much greater force. The final catastrophe emerges without the least constraint from the lyrical-poetical contest, where no other power than that of the innermost sentiments brings it about in such wise that even its form remains purely lyrical."

In 1847 Wagner produced his fourth opera, entitled "Lohengrin." It was not, however, brought out until 1850, when, under the direction of Franz Liszt, it was given at Weimar. "The interest in 'Lohengrin,'" the composer declares, "rests entirely upon a process in the heart of Elsa, which touches all the secrets of the soul—the duration of a charm that spreads, with convincing truth, a wonderful happiness over all surroundings, depends entirely upon her refraining from the question, 'Whence?'—the question bursts, like a cry of despair, from the deep anguish of a woman's heart, and the charm has vanished."

In 1849 Wagner composed "Die Meistersinger," the story of which is concerning Hans Sach, the cobbler-bard of Nuremberg. A competent critic says: "The orchestral introduction to the third act of the opera foreshadows the religious calm of a Sabbath morn, and the repose of the scene in the old German town on which the curtain rises. The melodious placidity of this movement must surprise those who hear it for the first time, and under an impression that Wagner's music is never simple and intelligible."

In May, 1849, Wagner having been an active leader in the political agitations, and deeply involved with the revolutionary party, was compelled to flee from Dresden and took up his residence in Zurich, where in 1850 he was appointed leader of the musical society and orchestra there. In the course of his life at Zurich he completed the libretto and part of the music of "Der Ring des Nibelungen," a colossal work of four operas. In 1857 he wrote his "Tristan und Isolde," of which he writes: "This I conceived and completed after already having finished the greater part of the musical composition of 'Die Nibelungen.' What induced me to pause in this extensive work was the desire to produce something which, by reason of its less ambitious proportions that would render it better calculated for scenic performance, would enable me to hear once more some productions of my own—a wish which my encouraging experiences in regard to the performances of older works in Germany, seemed to place within my grasp."

The following year he visited Italy, Paris, Vienna, and Carlsruhe. "Lohengrin" was brought out in Paris, but failed and was withdrawn. On his return to Germany he was attracted to Munich by the attentions of the King of Bavaria, and since then he has resided there, producing his works at the Royal Theatre, under his own supervision. In 1859 "Das Rhein-gold," the prelude to the great trilogy "Der Ring des Nibelungen," came to a dress rehearsal in Munich. The first evening of the Nibelungen trilogy "Die Walküre" was given at a dress rehearsal in 1870 "Siegfried," the second evening, was published some time after. The third evening "Die Götterdämmerung," with the others, will be produced at the opening of the great Wagner Opera House in Bayreuth, all of them being now in active rehearsal under direction of the composer himself. This theatre has been built by the Wagner societies of Germany for the express purpose of producing the music of Wagner in a suitable manner.

Wagner, his works and his theories, have given rise to much controversy in musical circles. By many, we might say the majority of musicians, his theory and practice has

been looked upon as anarchical. His opponents have considered him as far surpassing Meyerbeer and Rossini in the extravagance of his instrumentation and in his passionate effects. Especially do they accuse him of the most crashing discords. His admirers, among whom may be counted Liszt, Von Bulow, and others, look upon Wagner as the founder of a great and new musical school. They believe that "starting in reality from the key-note struck by Beethoven in the three first movements of the Ninth Choral Symphony in D minor, he has revealed a new musical world for genius to conquer, and has created a fresh lyric drama in the room of that which under the original composer's hands was young and vigorous, but which has been overdone and overlaid until it has grown old and effete, and is on the verge of extinction."*

In Germany a favorable opinion of Wagner's works has become nearly unanimous. France, so far, refuses admiration for them; and Belgium and Italy, after having given them applause, are now indifferent to them. In the United States, Theodore Thomas has done much to make them popular; and this fall, with the advent of Von Bulow, Wagner will no doubt rule everything. There is a report that under the management of the Kiralfy Brothers Wagner will personally produce his operas at the Centennial, next year, in Philadelphia.

Charles Lamb.

Charles Lamb, born in London, Feb. 18, 1775, died Dec. 24, 1834, was the son of John Lamb, a clerk to a bench of the Inner Temple. After an early education at Christ's Hospital, and an engagement of short duration in the South Sea-Office under his brother John, Charles was so fortunate as to obtain a position in the accountants' office of the East India Company. This position he held from April, 1792, until March, 1825, when he retired on a pension.

A mournful tragedy occurred in his twenty-second year, which is connected with the most mournful and most pleasing memories which cluster around the name of Lamb. Mary Lamb, (Bridget Elia) during a fit of insanity, in Sept., 1796, suddenly deprived her mother of life. Proved to be in an unsound state of mind, by a righteous verdict she was confined to her brother, who was by ten years her junior, for sake-keeping. How faithfully the tender brother fulfilled this duty,—how anxiously he watched over his patient, his by the double right of nature and legal obligation, is familiar to those who know the least of his history. Writing to his most dearly loved friend, he says; "I am wedded, Coleridge, to the fortunes of my sister and my poor old father." His father died shortly after his wife had been summoned so suddenly to her account. Mary Lamb enjoyed the tender guardianship of her brother until his eyes were closed in death, and survived him thirteen years, dying May, 20, 1847. To her amiability of disposition she added great literary taste, and in conjunction with her brother composed four juvenile works the best known of which is "Tales from the Plays of Shakespeare."

* MUSICAL COMPOSERS AND THEIR WORKS, by Sarah J. Tyler,—a very interesting and gossipy book about musical composers. It is published by Roberts Brothers, Boston; but may be had of Jansen, McClurg & Co., Chicago, who by the way can supply all works of musical literature.

Charles Lamb's first appearance before the world as an author was in 1797. The production, a volume of poems by Coleridge, Charles Lloyd, and Lamb, met with but little favor. In 1798 appeared Rosamond Gray and Old Blind Margaret. They were very favorably received, and the London *Monthly Review*, speaking of Rosamond Gray in Aug. 1800, says: "For mere pathos, however, all that Lamb has ever done falls far short of this beautiful tale." In 1852, Lamb brought out John Woodvil; with fragments of Burton. The Tragedy of John Woodvil was an imitation of the English dramatists of the age of Elizabeth. It was severely criticized at the time, though there is much in it that is exquisite, both in sentiment and expression. Specimens of English Dramatic Poets, who lived about the time of Shakespeare, appeared in 1803. "It is much to be regretted that this work found favor in the public eyes; no man confers a benefit on society by renewing a taste for the great contemporaries of Shakespeare so long as he renews at the same time a taste for their licentiousness." Still in this work Lamb shows that as a critic he possesses great merit. In 1818, appeared Works in Verse and Prose, which collection contained nearly all that Lamb had then written.

In 1823 appeared Lamb's best production, "The Essays of Elia." This work is by all recognized as Lamb's greatest production, and as one peculiar to himself. Moir, speaking of it in his Poetic Literature of the Past Half Century, says: "As a dramatic writer Lamb was sadly deficient in plot and constructiveness. But as a critic his merits were of a high order; and he is entitled to stand nearly in the first rank. His reputation will, however, ultimately rest on the Essays of Elia than which our literature rejoices in few things finer. Allen Cunningham says that "his prose essays and sketches of men and manners are in a bolder and happier spirit than his verses; there is a quaint vigor of language, a fanciful activeness of observation, and such true humanities and noble sentiments sparkling everywhere, as rank him among the most original critics of the day." In 1830 appeared Lamb's last production, Album Verses and other Poems.

As a poet, Lamb does not rank so high as he does as an essayist or critic. Moir says of him: "Charles Lamb was a true poet, but not a great one. His genius was peculiar and wayward, and his mind seemed so impregnated with the dramatists preceding or cotemporary with Shakespeare that he could not help imitating their trains of thought." Still some of his poems, such as The Old Familiar Faces, To Hester, The Virgin of the Rocks, and the descriptive forest scene in John Woodvil, are exquisite gems, destined to live forever. His reputation as a conversationalist is widespread. Allan Cunningham, speaking of him says: "Nor is he otherwise in company than he is on paper; his wit is unwearied, and his gentleness of heart ever uppermost, save when he chooses to be sarcastic: and then he soothes whomever he offends, by some happy and unlooked-for compliment."

Taking Lamb's productions as a whole, we cannot say that he is now, or ever was, a popular writer. As his friend of many years—the English opium-eater—well remarked, he "ranks amongst writers whose works are destined to be forever unpopular and yet forever interesting,—interesting, moreover, by means of those very qualities which guarantee their own popularity. The same qualities which will be found forbidding to the worldly and the thoughtless, which will be found insipid to many even

amongst robust and powerful minds, as exactly those which will continue to command a select audience in every generation." The style of Lamb's prose works is exceedingly beautiful, "in imitation of those rich elder writers of ours," yet at the same time it is easy, simple, graceful and concise.

No matter what points of difference may exist between critics as regards the character and literary recreations of Charles Lamb, still there is probably no one who would not willingly endorse the following sentiments of T. B. Macauley: "We admire his genius; we love the kind nature which appears in all his writings; and we cherish his memory as much as if we had known him personally." The writings of Lamb, it has been truly remarked, will go down to the latest posterity by the side of Johnson, Steele Addison, and at length will count more heads and hearts influenced than many works at first more widely popular.

J. M. N.

Sunshine Glistens After Rain.

BY FLO.

Dark and gloomy seems the morning,
Swift the heavy raindrops fall;
With no beauteous light adorning,
Day seems hidden 'neath a pall.

But behold, the clouds are breaking,—
See, they scatter far and wide;
And the brilliant sun awaking,
Drops its soft rays at my side.

Now all Nature smiles in gladness,
Fragrant flowers deck the plain;
Washed away the scene of sadness—
Sunshine glistens after rain.

Life is full of stern denials,—
Deep afflictions pierce the heart;
And we shudder at the trials
Which our gloomy griefs impart.

But like clouds they break and falter,
And at last are borne away;
And the gloomy morn will alter
Into bright and shining day.

Then all gloomy thoughts are banished,
Joy and hope alone remain;
All our sorrows then have vanished—
Sunshine glistens after rain.

Attention

Even presupposing the highest order of natural talent in a student, strict attention is still a necessary requisite in the acquirement of knowledge. Without it comparatively little will be attained, and the best talents will have received at most but a superficial gloss.

Attention is the application of the mind to a subject in order to understand its bearings; and no one can judge a matter correctly without having first learned to be attentive to its details. The hatchet cannot cut unless its edge be applied, nor will the bending ears of grain ever fall before the sharpest scythe while it remains inactive in the hands of the mower.

Objects are sometimes presented to the mind without arresting its attention: one sees them, as it were with-

out seeing them—passively, without examining the and hears them without comprehending; but knowledge thus obtained, if retained at all, is always uncertain, superficial and often inaccurate, if not entirely false. Heedless minds—and there are many such—often find themselves, so to speak, beside themselves; they are unable to grasp that which is placed immediately before them.

To acquire habits of attention, whether in the turmoil of public business or in the class-room, is a consideration of the very first importance. We have frequently had occasion to remark that the failure of the understanding is not so attributable to deficiency of intellect as want of application. We listen to the account given of a thing, or to the instructions and explanations of the professor in class, with a distracted mind—our imagination puts on its invisible cap and seven-league boots, and we are carried off in every direction; and when we do come back to the matter in hand we only interrupt the teacher, perhaps, by some silly questions which have no relation whatever to the matter before us. The consequence is that a subject from which one might derive useful information passes away, occasioning only a loss of time to both student and teacher.

Without attention, what ought to strike us most forcibly makes but little or no impression on the mind; and if afterwards we wish to recall the facts or turn them over in our mind for the purpose of assisting us in some subject of interest or importance, they present themselves so indistinctly and so irregularly that we no longer recognize their bearing. Whence, then, arises our error? Is it from a lack of understanding, or from a want of sufficient attention to the instruction? Look, if you will, at any of those men of our age who have attained success in any of the different walks of life—the statesman, the scholar, the lawyer, the doctor, the merchant, the mechanic, the farmer—and ask them why they have succeeded so eminently in avocations in which thousands of others have miserably failed, and they will invariably answer that it is *by close attention to their business*. Some time ago, two gentlemen travelling in a railroad-car were discussing the different ills to which human nature is subject. One of them remarking that "he could never rest well at night"; his companion said that he had no trouble whatever on that point; he always slept well, and arose in the morning quite refreshed after a good night's rest. "How is it," asked the other, "that you sleep so soundly?" "Well, then," said the other, who was, by the way, a son of the Emerald Isle, "I will tell you: it is because I put my whole attention to it." Why have we so many failures in business, so many accidents, etc.? Why did the ill-fated "Schiller" become a total wreck on the Scilly Isles last spring, but because her captain did not pay strict attention to his log-book—neglected to take soundings and work his reckonings. By doing so he could tell within a few miles where he was, and thus be prepared to avoid rocks and shoals.

Attention to the smallest details of our studies will necessarily enlarge the mind and give it strength and vigor. Time will then be profitably employed, and success in whatever we undertake will almost invariably follow.

Attention enables men in all the great employments of life to acquire a stock of knowledge and experience which with the Divine assistance will enable them to meet extraordinary emergencies and turn them to advantage.

The Wandering Jew.

One of the most remarkable fictions ever accepted by the people is that of the Wandering Jew. Its basis rests upon a false interpretation of the words of the Scripture: "There are some of them standing here who shall not taste death till they see the Son of Man coming in His Kingdom." It was the belief of many that this prophecy was literally fulfilled in the person of a Jew who was wandering over the earth and was to continue to wander until the end of time. The first mention of this mystical person is found in the chronicle of Matthew Paris, who states that in 1228 an Archbishop of Greater Armenia having visited the Abbey of St. Albans while on a pilgrimage to the shrines in England, was asked whether he had ever heard or seen of a certain Joseph who was present when our Lord suffered, who spoke to Him, and who was still alive, wandering upon the face of the earth. A knight in his retinue answering, said that his lord well knew the man, that he had eaten at the Archbishop's table and was often seen and conversed with by him. The Archbishop went on to relate that as the Jews were dragging our Lord out to be crucified, Cartaphilus, one of the porters in the service of Pilate, struck Him, saying, in mockery: "Go quicker; why do you loiter?" And Christ, looking back on him with a stern countenance, said: "I am going, and you will wait until I return." As our Lord had said, Cartaphilus is still waiting His return. He was, at the time of our Lord's death, thirty years of age, and when he comes to the age of one hundred he returns to the same age he was when Christ suffered. After the Ascension of our Lord, Cartaphilus was baptized by Ananias and was named Joseph. He dwelt in Armenia and other eastern countries, passing his time with the prelates of the Church, a man of holy conversation, of few words and circumspect behavior, never speaking except to Bishops and religious, and relating the events which took place when our Lord died and in the lives of the Apostles.

The next mention of the Wandering Jew we find in 1505 in Bohemia, where a poor weaver named Kokot, in great perplexity to find a treasure hidden by his great-grandfather some sixty years before, was shown by the Jew where to find it, he having been present when it was hidden. About the same time mention is made of the mysterious personage in the East, but the most circumstantial account of him is that given by Dr. Paul von Etzen, afterwards Bishop of Schleswig, who says that in 1547 "he observed a tall man with his hair hanging over his shoulders, standing barefoot during the sermon, over against the pulpit, listening with the deepest attention to the discourse, and whenever the name of Jesus was mentioned, bowing himself profoundly and humbly, sighing and beating his breast. He had no other clothing in the bitter cold of the winter except a pair of hose which were in tatters about his feet, and a coat with a girdle which reached to his feet, and in his general appearance was that of a man of fifty years." The doctor was struck by the man's appearance, and inquired about him. He found that he was unknown to anyone. People had seen him in all parts of Europe, but knew him not. On questioning him, the Doctor learned that he was a Jew by birth, by name Ahasuerus, by trade a shoemaker; that he had been present at the Crucifixion, and had lived ever since, traveling through the world. He related all the details of the Crucifixion, and gave accounts of the changes in the Gov-

ernments of the Eastern and other countries for many centuries. He stated that he had worked to have Christ put to death, and when the sentence was pronounced he ran home to call his family to look at Him as He was carried to execution. Tired with the weight of the Cross, Christ tried to rest for a while near the door of Ahasuerus, but was driven by him away and bid to hasten His steps. Christ, looking at him, said: "I shall stand and rest, but thou shalt go till the last day." When these words were uttered, Ahasuerus, who had his child in his arms, put it down, and, unable to remain where he was, followed Christ, and saw Him suffer and die. When this had taken place he could not return to Jerusalem but was impelled to go forth into strange lands, one after another.

Twenty-eight years afterwards the Wandering Jew was reported to have been seen in Spain. In 1599 he was said to have been in Vienna; in 1601 at Lubeck, and shortly afterwards at Revel, in Livonia and Cracow in Poland. He was seen in Moscow, and in 1603 he was again in Lubeck. The next year he arrived in Paris, though the chroniclers state that they did not see him.

It is very probable that impostors seeing how easily the story was swallowed, frequently appeared in places and claimed to be the Wandering Jew. About the beginning of last century, a man calling himself such appeared in England, and though educated people laughed at his pretensions, yet the vulgar trusted and believed in him. The last appearance of a person claiming to be the Wandering Jew was in 1774, at Brussels.

Art, Music and Literature.

—The Putnams will soon issue Latouche's "Travels in Portugal," photographically illustrated.

—The latest book by M. M. Erckmann-Chatrian is "Brigadier Frederic; a Story of an Alsatian Exile."

—M. Taine is at Annecy, France, where he has just finished the first volume of his "French Revolution."

—The small city of Leipsic, in Saxony, so swarms with books that it has a university library of 350,000 volumes, also a town library of 100,000.

—*The Spirit of the Times* is authorized to state that the celebrated composer Wagner will visit this country in April next, under the management of the Kiralfy Brothers.

—The city of Boston has recently presented George W. Curtis a fine bust in Carrara marble of Charles Sumner, executed by the sculptor Milmore. It is said to be a strong likeness.

—A statue of Gov. Andrew, of Massachusetts, has been recently placed over his grave at Hingham. It was executed in gray Carrara marble by Thomas R. Gould, now living in Florence.

—M. Ambroise Thomas is leading a retired life in his villa at Argenteuil, and giving the final touch to a grand opera which is shortly to be produced under the title of "Francesca Rimini."

—A new story by Mrs. Charles, author of the "Odromberg Cotta Family," will be published this fall. It is said to be written in a livelier vein than anything Mrs. Charles has written since her husband's death.

—Lienard's "Siege of Paris," now being painted for the American Centennial, will cover an immense canvas—say 50 by 1,000 feet. It is a monstrous work, and will be almost more terrible than the reality which it represents.

—The memoirs of Miss Caroline Herschel, the sister and assistant of Sir William Herschel, are being prepared by the wife of a grandson of Sir William. Several unpublished letters of the astronomer will be included in the volume.

—A new work on American affairs has recently been

published in London, in the shape of a volume of "Historical Sketches" entitled "Lincoln, Stanton, and Grant," written by Maj. Jones, the United States consul at New-castle-on-Tyne.

—St. Gandens, a young sculptor, lately returned to establish himself in New York city, after several years' study abroad, has produced a wonderfully fine portrait bust of William M. Evarts, the eminent lawyer, that has received great commendation.

—Capt. Mayne Reid, who has been seriously ill, is so far recovered as to be able to resume his pen, and is now writing for *Chambers' Journal*, *The Gentleman's Magazine*, and other English publications. He is now projecting, it is said, a Centennial story.

—Boston musical prospects for the season are very good according to the *Journal of Music*. The Handel and Haydn will give their usual Christmas and Easter oratorios, and now propose to sing Bach's Passion music complete, one-half in the morning and one-half in the evening of Good Friday, the way in which Bach intended, and in which German societies formerly gave it.

—Bret Harte's novel "Gabriel Conroy" will step into *Scribner's Monthly* as Dr. Holland's story steps out. Mr. Harte's story will be published in Australia, in the *Australian*, the largest paper in the world, a weekly of sixty-four pages. Frederick Warne & Co. will publish this novel in book form in England. The same firm will publish Dr. Holland's story. The hero of Mr. Harte's novel is said to be drawn from life.

—Prof. W. D. Whitney arrived in New York recently from Europe. He passed a few days in London on his return from the continent. All his arrangements with Prof. Roth for their new edition of the "Athavarveda" are complete. They have a mass of most valuable fresh material for it, and hope soon to be in possession of a MS. far older than the best of those yet in their hands, much superior as that is to any before known.

—H. A. Elkins has a large canvas, the same size with his "Shasta,"—6 by 10 feet,—under the brush. The subject is the same as that exhibited for a short time early in the season,—"The Crown,"—one of the Rocky Mountain peaks, but the coloring is in a different key either from that or "Shasta," being somewhat sombre and dark, excepting upon the highest peak where the sun rests. The artist has been in the White Mountains this season.—*Chicago Times*.

—The Milwaukee Musical Society gives a festival on the 7th and 8th of October, the principal features of which will be Mendelssohn's "Walpurgis Night," a quintette from the "Meistersinger of Nuremberg," Lachner's "Hymn to Music," Brahms' "Requiem," Max Bruch's "Roman Triumph Hymn," and the first act of "Lohengrin." The soloists are Miss Anne Drasdil, of New York, Miss S. Wood, and Messrs. Bischoff, Kuehn, Kasten, Niedecken, and Roehrich.

—The New York correspondent of the Boston *Saturday Evening Gazette* says: "Speaking of amusements, I guess we are pretty certain to have a season of Italian opera, with Titiens and Wachtel, if we coax for it hard enough. When Strakosch first brought Nilsson over here it was only for concerts, you know, but it was not long before we heard her in opera. There is no prima donna yet announced for the Wachtel season, which will not begin until after Titiens has sung in a few concerts."

—The *Debats*, on the occasion of the death of the painter Waldeck of Paris, who lately died at the age of one hundred and seven, cites the celebrated painters who have died at an advanced age. Titian died in his ninety-ninth year; Coypel was eighty-nine, Rigaud eighty-six, Mignard eighty-five, Jordaens eighty-four, Tintoretto, Claude Lorraine, and Albano eighty-two, Primaticcio and Tenuers eighty, Carle Vernet and Greuze seventy-nine, David seventy-seven, Guereino, Leonardo da Vinci, and Ostade seventy-five; Michael Angelo died in his ninetieth year.

—Shakespeare's "Merchant of Venice," says the London *Academy*, has lately been translated into Tamil by V. Vanoogapola Charyar, B. A. of the Madras university, now a merchant in Madras, and a copy of the book has

been presented to the Birmingham Shakespeare library. It is the first play of Shakespeare's translated into Tamil, but another is promised soon by a professor in the Madras college. Mr. Charyar also announces a Sanskrit translation of the "Merchant," to appear this year. His Tamil translation has been tested by a re-translation of it into English, and shown to be fairly accurate.

—The South Kensington Museum, which has done more for English industrial prosperity than any other institution, was visited in 1872 by upward of a million persons; while its arts library was used by 20,000 students, and its educational library by 15,000; 5,400 of its paintings, objects, diagrams, etc., were circulated throughout the nation. This institution is not merely a museum but a valuable training school, where above a thousand students annually obtain education fitting them for every branch of art work, whether as designers, public instructors, painters, sculptors, architects, or engravers.

—One of France's most celebrated battle painters, M. Pils, died the fore part of September, at Douarener's, in Brittany. Born in 1813, he first contributed to the salon and received the prize of Rome at the age of twenty-five. When the Crimean war broke out he followed the French army to Sebastopol, and at the end of the campaign returned to France with several masterly paintings, among which were, "The Landing of the French Army," "The Defile of the Zouaves," "The Battle of Alma," and "The Death of the Sister of Mercy." In 1857 Pils was made a Knight of the Legion of Honor and received the medal of that order for his magnificent painting representing Roget de Lisle in the act of singing the "Marseillais" for the first time. Later he was elected a member of the Academy of Fine Arts and made one of the professors in the School of the Beaux Arts, which he filled for several years.

—The Boston *Advertiser* says: Dr. Hans Guido von Bulow will give a series of seven orchestral concerts at the Music Hall, under the direction of Mr. Carl Bergmann, on Monday, Wednesday, and Friday evenings and Saturday afternoon of the week beginning Oct. 18, and on Monday and Friday evenings and Saturday afternoon of the week following. The programme of the first week is announced, and is as follows: At the concert of Monday evening, Oct. 18, and also at that of Saturday afternoon, Oct. 23, Herr Von Bulow will play the pianoforte in Beethoven's fifth grand concerto in E flat for pianoforte and orchestra, and a Fantasia Hongroise by Franz Liszt; and for solos, a nocturne No. 2 in G, op. 37 Chant Polonaise (transcription by Liszt), a Berceuse, op. 57, and a Valse op. 42,—all by Chopin. On Wednesday evening Henselt's grand concerto in F minor, op. 16, in three movements, and Weber's Polonaise Brillante in E, op. 73, instrumented by Liszt for piano and orchestra; and for solos, fifteen variations and fugue and finale on a theme from the "Heroic Symphony,"—both by Beethoven. And on Friday night Beethoven's grand concerto, op. 58, with cadenzas by Von Bulow, and Liszt's first grand concerto in E flat; and for solos a prelude and fugue in A minor by J. S. Bach, arranged for piano by Liszt, Mendelssohn's prelude and fugue No. 1, op. 35, and a prelude and fugue by Raff, from the Suite, op. 72.

—Messrs. Jansen & McClurg, of Chicago, also have recently received a fresh invoice of rare and valuable engravings, comprising some of the finest and most expensive published. This is a branch of art that one would not expect to find much patronage for in a new city like Chicago, yet there are thousands of dollars expended yearly in this direction, and some of the choicest works of the most distinguished engravers have found their way into the hands of our wealthy connoisseurs. Among the latest received by the above-named dealers are found engravings of many of the principal works of the old masters, including Raphael, Rembrandt, Poussin, Dominichino's celebrated "St. Cecilia," a splendid open letter proof; Rubens' "Bearing the Cross;" a fine proof of Guido's "Madonna;" "The Three Ages," after Girard, by Raphael Morghen; "Zurich" and "Mercury and Argus," after two of J. M. W. Turner's finest works; "The Virgin and Child," after Leonardo da Vinci; "The Triumph of Navigation," a curious allegorical work, containing portraits of Raleigh,

Drake, Hawkins, and Capt. Cook, painted and engraved by James Barry, R. A., in 1791; "Virgin and Child," by Overbeck; a most lovely head of Ferrata, by Bartolozzi; "Correggio," by Guerin; a valuable "And Del Sarto," by Bartolozzi; P. Veronesi's "The Finding of Moses," Tenmeir's "Smokers"; "The Holy Family, after Sir Joshua Reynolds," by Sharp, and many others equally valuable and interesting.—*Chicago Times*.

—Mr. Whittier's annual contribution will be of two kinds. He has rewritten and very much enlarged a poem, "Mabel Martin," written some years ago, for the purpose of illustration. Miss Hallock the artist who designed the charming figure-pieces in Longfellow's "Hanging of the Crane," last year, has furnished "Mabel Martin" with a large number of equally beautiful illustrations, faces that haunt you with their depth and intensity of beauty, sweet, innocent faces, and faces of commanding strength and energy. The landscapes are by Mr. Thomas Moran, who did excellent service in the same line for the "Hanging of the Crane." Mr. A. V. S. Anthony will do the engraving. The other contribution by Mr. Whittier is a selection of poems from those written within the last 300 years. He calls the book "Three Centuries of Song," and will furnish it with an introductory essay. This volume will have an interest similar to that awakened by Mr. Emerson's "Parnassus." It is always a matter of curiosity what poems a poet likes. Mr. Emerson and Mr. Whittier are in most mental traits about as dissimilar as any two men that can be named; but while Emerson commands larger admiration, Whittier is perhaps more generally and tenderly loved than any other American poet.

Magazines of the Month.

—The October Number of *Brownson's Review* has come to hand with many highly interesting articles in it. The contents are: I, Protestant Journalism; II, The Family, Christian and Pagan; III, Hill's Elements of Philosophy; IV, The Public School Question; V, Home Politics; VI, Literary Notices and Criticisms; VII, Valedictory. With this number we regret to say Dr. Brownson makes his valedictory to the public, and the *Review* ceases to exist. We quote from his words in saying that the Quarterly does not suspend on account of any lack of support. He says: "I close my, *Review* not from lack of support, nor from lack of sympathy on the part of those whose sympathy I prize. It is true that I have not pleased, nor have I sought to please, everybody; but no adverse criticism or antagonism causes me to discontinue it. I discontinue it solely on account of my precarious health, and the failure of my eyes: and circumstances render it inconvenient to keep a secretary, or to employ an amanuensis. I have been obliged to republish several articles from early volumes of the *Review*, because I was too ill to fill out the numbers with new matter expressly prepared for them. Much of the time for the present year I have been unable to hold a pen in my hand. The present number, indeed with the exception of extracts from works reviewed, is all written with my own hand, and if I could be assured of being as well for the year to come as I am just now, I would not discontinue the publication. But of that I have and can have no reasonable assurance. No man willingly gives up what has been his life's vocation, and I have loved my vocation as a reviewer; but I feel myself unequal to its continuance: many things admonish me that it is time for me to retire, and leave the field to younger and more vigorous laborers, to men who have hands, eyes, and memory unimpaired."

We hope that the Catholic public will not lose the learned Doctor forever but that he may in the evening of his life publish one or more volumes made up of the Essays which he has during the past twenty-five years written for his *Review*. One such volume has been printed, and we do not hesitate to say that we believe several like volumes would be acceptable to the public.

—CHURCH'S MUSICAL VISITOR for October, is fuller than ever of richness for musical people. It contains an abundance of good music, both songs and instrumental, including

among others the popular song and chorus "Little Robin, go tell him I'm waiting." The literary department will be found extremely interesting to all, but especially to the musical. The consolidation of the *Chicago Song Messenger* with the *Visitor* is also announced. This arrangement gives the *Visitor* a greater circulation and influence than has ever before been enjoyed by any music journal in America. The publishers will send a sample copy on receipt of on stamp to pay postage. Subscription price, \$1.50 per year. Address JOHN CHURCH & Co., Cincinnati, Ohio.

Correspondence.

The following correspondence explains itself:

THE MINIMS TO VERY REV. FATHER SORIN.

NOTRE DAME, Sept. 29, 1875.

VERY REV. AND DEAR FATHER GENERAL:—Sister has just been speaking to us about the Great Lamp, and she says it would be so nice if we would write and ask you to allow the Minims to take charge of it and supply it with oil. We would only be delighted to save a little of our spending money for that purpose. As this is the Festival of St. Michael, we hope you will grant us this favor. We know you like the Minims so much that we are not in the least afraid you will refuse us this favor.

With great respect, we are your own little boys, THE MINIMS.

VERY REV. FATHER SORIN TO THE MINIMS.

NOTRE DAME, ST. MICHAEL'S DAY, 1875.

MY DEARLY BELOVED MINIMS:—With all my heart I hasten to accept your pious offer to feed at your own expense the beautiful Lamp of our new Sanctuary. More than any thing else in your conduct, this admirable movement on your part endears you to me above all your companions. My well-known preferences towards you should surprise nobody. After the divine examples and declarations of our Blessed Lord, calling the little children to Himself, and forbidding to prevent them; telling us that unless we become like them we shall have no share in the kingdom of heaven; declaring them our first models, next to His Heavenly Father; the wonder should be my indifference towards them, which alone would disqualify me from our most precious hopes. And again, when our Blessed Mother, in our own days, deigned to manifest herself to her people at La Salette, and Lourdes, and Pontmain, it was to little children she repeatedly appeared; it was to them exclusively she made known her saving messages, to be carried by them alone to the Faithful at large. The lesson has not been lost. I simply show that I profit by it, when I assure you of the delight it gives me to entrust to your little and spotless hands the care of what I esteem most in the Sanctuary of Our Lady of the Sacred Heart. It reminds me of that large parish in France, during the late war, when, in the pastor's absence, and on the approach of the enemy, every one trembled for fear of a profanation of the Blessed Sacrament, and not a single soul dared to remove it from the Tabernacle. Suddenly an inspiration flashes on them: "Let us carry to the altar a little child on our shoulders: his little hands will be acceptable;" and thus our Blessed Lord was saved from sacrilegious insult. Come then, my dear little ones, and take charge of our rich Lamp! If it is such a gratification for you to bear the expense of its *entretien*, it is no less for me. You will then act as the Angel Guardians of the Sanctuary of Our Lady of the Sacred Heart. Would to God that all the little children of the Catholic Church through the land would associate with you in this noble work of religion and piety! Should they all feel animated with the sentiments of faith that prompt you, thousands would send you their names to swell your list. What a safe and solid Insurance Co. would be thus established here, under the protection of Mary, against every sad accident of life!

To close now with something practical: In granting you all you ask, I direct that you form an Association, with the name of "Angel Guardians of the Sanctuary," under the direction of Very Rev. Father Provincial, who will be only too glad to accept the honor, and to say Mass for you on your own Festival of the Angel Guardians, next Saturday, and to organize your Association in full. Furthermore, I wish you to come daily in a body for five minutes to look at your Lamp, and pray for your parents, etc.; and before you retire, one of you, in turn, well dressed and led by two of his teachers, shall come forward and pour into the Lamp the quantity of olive oil sufficient for twenty-four hours; of that pure Italian olive oil, for the introduction of which in America the Catholic Church is indebted to the Editor of the *Freeman's Journal*, in New York. This precious privilege of feeding the Lamp for a day, to shed its soft light on the Tabernacle, you will appreciate, and not forget so soon.

Unless I am much mistaken, many a Catholic parent whose darling little ones are an object of constant solicitude, will be happy to enroll their names on your list; and if they are not able to pay more than 5 cents for the year, receive them and pray with them: one "Our Father" and "Hail Mary" will suffice daily. When I go to Rome next winter I shall certainly solicit some special indulgence for the "Angel Guardians of the Sanctuary."

May God and His Holy Mother abundantly bless my dear Minims and all their associates!

Devotedly yours in J. M. J., E. SORIN, C. S. C.

—The fast mail trains running between New York and Chicago in one day took out about five hundred thousand newspapers and 280,000 letters, and, in addition to what has been left at stations on the route, brought in about fifty thousand newspapers and 100,000 letters—*Rowell's Newspaper Reporter*.

Notre Dame Scholastic.

Notre Dame, October 9, 1875.

The attention of the Alumni of the University of Notre Dame, Ind., and others, is called to the fact that the NOTRE DAME SCHOLASTIC has now entered upon the NINTH year of its existence, greatly improved, and with a larger circulation than at the commencement of any former year.

Terms, \$1.50 Per Annum, Postpaid.

Address Editor Notre Dame Scholastic,
Notre Dame, Ind.

Exhibitions.

We like college exhibitions, and hope to see many of them the present year. Situated as we are—out of town—it is necessary during the long winter months to have some kind of amusement given in the Hall, for otherwise there would be nothing to vary the ordinary routine of study. In many other colleges situated in towns there are other opportunities afforded students to recreate themselves, by attending concerts, lectures, etc., which are given almost weekly. Here we can have nothing of the kind; and on the whole it is better for the student that such is the case. Too many entertainments give distraction, and render studying out of the question. But a good concert or play once in a while will not interfere with the studies of anyone. They afford a certain amount of relief to the mind, and serve to render the stay of the student much more agreeable than it would otherwise be. Therefore, we trust that the different societies will give us entertainments at intervals throughout the coming winter, and that the tone of these will be so high as to merit the praise of all.

But if we desire that these exhibitions take place, we also trust that they will be of the proper length. We believe that we speak the opinion of all when we say that an exhibition should not exceed two hours in its programme. The programme may be excellent, there may be on it the very best of music, orations that would do honor to more experienced speakers, plays the moral of which is unexceptionable, and the actors in which are easy, natural and inspiring; yet, if the time occupied in giving all printed on the programme an opportunity of appearing exceed two hours, the exhibition runs a very great chance of failure. There is such a thing as surfeiting one with sweets. There comes a time to persons when the most delicious confections pall upon the taste. So it is with exhibitions. We can sit with pleasure at one for two hours, but after that we begin to tire. It is no use for the actor to warm with his subject—it is no use for him to open his battery of wit. We are like the boy who was eating a large supply of candy. We had a two-hours' delightful treat, and we wish to go to bed with the memory of the good things we have heard to dream over. We would listen to a good speech with pleasure on another occasion, but for that evening we have heard enough.

Besides, the young men who have parts to perform in an

evening's exhibition do themselves an injury in making the programme too long. If one's part come in the latter portion, he must have extraordinary talent to succeed in awaking the interest of the audience. Though he may take his part with great truth and spirit, and be worthy of the applause of the audience, he is voted a bore because the audience is tired out. It should be seen to, then, that the exhibition be of a reasonable length, and we feel that the enjoyment of the audience will be immeasurably increased, and the eclat of the different actors will be tenfold greater.

The length of the programme is frequently increased by the desire of giving all the different departments in the house an opportunity of contributing to the pleasures of the evening. There are the orators to speak, the elocutionists to declaim, the members of the vocal classes to sing, the orchestra and the band to play, and the dramatic societies to show their skill. There are many things to be given. Can they all appear the same evening? We believe that each and all would show to much better advantage did they take separate nights on which to display their talents. Say that the orators and vocalists, with the orchestra, take one evening for their entertainment, and let the dramatic society have its evening to itself, with the orchestra and the band. This would not only make the evening exhibition of a good and enjoyable length, but would also enable persons whose tastes are literary or dramatic to attend just such an entertainment as would please them best.

We hope, then, not only to have exhibitions in which the members will exhibit great talent in music, oratory and acting, but of such a length as will not tire. When we see so much talent in the house as we have this year, we know that all concerned in the exhibitions will do well. We have no fear for this; what we dread is that in their desire to give a good entertainment they may infringe too much upon our time.

Oratory.

There is no study so necessary for American youth as oratory. There is in our country no following in life in which man who has attained any excellence in this branch may not rise; there is scarcely any young man of education, be he a lawyer, doctor or merchant, but is at some time or other in his life called upon to address his fellow-citizens. Opportunities for speech-making present themselves to men on all occasions. Public assemblies are an everyday occurrence; benevolent or other societies meet frequently; and at all these, as a matter of course, those lead and rule who are the most experienced in oratory. It follows, then, as a necessary consequence, that every young man ought to devote himself to the study of eloquence more than to any other of what are called the special studies. It will be of more use to him than any other branch, and enable him to take his place with honor among his fellow-citizens. More especially will it be of service to those who intend to follow the learned professions, for more occasions present themselves to them in which to make use of it; indeed, no professional man, unless perhaps the physician, can successfully follow his profession without it.

Hard study is of course necessary to make the orator. He must make use of all means in order to obtain such a fund of knowledge as will enable him to speak with credit

on the subjects that may present themselves to him. He must acquire habits of application and industry. It is not by a few years' study, nor by studies at intervals, that the orator is made. Industry, continued and earnest work, the habit of work, is necessary to one who would excel. All the enthusiasm of man will not make the orator if he be wanting in these. But besides this habit of industry, the orator must have practice before he enters upon his career. The student acquires the knowledge of the principles of the art from his professors; he obtains a readiness in composition by his frequent writing for class, but he must have practice not only in *composing* but also in *speaking*.

There are no better means of affording young men opportunities to develop their talent and acquire the habit of speaking than the literary societies which are established in the College. The society exercises not only conduce to knowledge and study by giving occasion to enquiries concerning those subjects which are made the ground of discussion—not only excite emulation and gradually accustom those who are connected with them to the proceedings of a public assembly,—but they give them a knowledge of their own powers, they give them opportunities of wearing away natural timidity and reserve, and give them a command of themselves in speaking. Moreover they are the means of acquiring facility and fluency of expression, and assist them in cultivating that copiousness of speech which can be obtained by no other means than frequent exercise in speaking.

Every one, then, who can obtain entrance to a literary society in the College, should not hesitate to do so, knowing full well that in it he will obtain practice in that noble art which has shed so much glory and renown upon the names of Demosthenes and Cicero and the many great orators of modern times.

Personal.

—Edward L. Johnson, of '56, is attorney-at-law in Denver, Col.

—W. F. Watson, of '64, is Clerk of the Probate Court at Arapaho, Col.

—Rev. Fr. Enright, C. SS. R., of Boston, visited Notre Dame on the 7th.

—J. A. Rice, of '75, is in the Secretary's Office D. & M. RR., Detroit, Mich.

—James Taggart, of '67, is in the live-stock business at Aurora, Nebraska.

—M. Foley, of '75, is studying theology at St. Francis' Seminary, near Milwaukee.

—J. E. Hogan, of '75, is studying theology at Mt. St. Mary's, near Cincinnati, Ohio.

—Mrs. Sheahan, of St. Louis, and Mrs. Golsen, of Chicago, were here this last week.

—Bro. Fidelis has started for Austin, Texas, where he will take charge of the parish school.

—J. McGinnity, of the class of '70, is now book-keeper for the firm of McPhee & Keating, at Denver city, Col.

—Mr. Rosa, of Chicago, paid a short visit to Notre Dame last week, accompanied by his interesting children, Charlie and Nellie.

—James W. Johnson, of '56, is now of the firm of J. M. Johnson & Co., dealers in wines, liquors and cigars, at Denver, Colorado.

—Roger A. Brown, of '67, is a member of the firm of Porter & Coates, book publishers, No. 822 Chesnut St. Philadelphia.

—Prof. C. A. B. von Weller, F. R. S., of Cincinnati, has

gone and got married. We wish our musical friend all joy and happiness.

—Messrs. G. L. Davenport, of Davenport, Iowa, and John C. English, of Columbus, Ohio, were among our visitors this last week.

—Anthony O'Reilly, of '68, spent a few hours at the College last week. He is looking well. He is now agent for the Empire Fast Freight Line, with headquarters at 44 Exchange Street, Buffalo, N. Y.

—The following letter, from an old student may not be uninteresting to our readers:

BROOKLYN, N. Y., September 29th, 1875.

EDITOR NOTRE DAME SCHOLASTIC:—*Dear Sir,*—Aware of the interest taken in your personal columns by the old boys of Notre Dame, I take the liberty of sending you the following. Last week an excursion composed of young men familiar to you and a good many at Notre Dame, left New York for a trip up the noble Hudson. There was Bob. Nunnemacher of Milwaukee, Wis., Robt. Pinkerton, (who by the way has been so intimately connected with the Charley Ross case that his many friends have accustomed themselves to calling him "Charley Ross"; when interviewed lately by a prominent *Herald* reporter he blandly told him, *a la* Micawber, he was waiting for the boy to turn up;) also Charles Forrestal of Philadelphia, Philip Cochrane of Chicago, James and Larry Wilson of Trenton. Reuben and Charley Hutchings, made up the party. The various points of interest appeared and disappeared in quick succession. The handsome appearance which the heretofore gloomy Castle Garden now presents was commented upon; the new stone docks in course of construction were admired, but a doubt existed, judging from the present deserted state of the piers, if there ever would be any great use for them to warrant the large outlay. Thus were the several places of note passed and discussed, until Yonkers was reached, and then the steamer crossed the Jersey shore, where the party disembarked. After spending an hour or more in exploring the beauties of the place, the party re-embarked and the sail up the Hudson was continued. Although the beautiful Hudson took up a good deal of the conversation, still old Notre Dame and school days were not forgotten; and often did the Hudson resound with the merry laughter caused by some of Reub's old-time jokes. The old boys and professors were each in turn asked for, and their welfare anxiously inquired after. Union Island, and the Palisades were passed, and shortly after West Point was reached. Here the party visited the various points of interest around the Military Academy, and a hearty bumper was drank to Notre Dame and the old boys. The return trip passed as pleasantly as the up trip, and this little crowd of Notre Dame boys bid each other good-bye, promising to meet again in June, 1876.

P. S. Saturday, the 25th inst., the whole party steamed down the bay on the tug-boat "Thomas Shortland," alongside the handsome steamer "The Atlas," bound for Venezuela, to see our old friend Philip Cochrane off for South America, where he intends to remain permanently for two or three years. The white capped waves danced and broke upon Staten Island eagerly striving to accompany our friend on his voyage. Sandy Hook was reached, and the last good-bye was taken, wishing our comrade *bon voyage* and all success awaiting him in his new abode.

Respectfully yours,

H. H.

Is not this South-America business something after the Jay Gould report of last year?

Local Items.

—Let bouncing be shot.

—Hurrah for the boat-race!

—The bear-dance is out of date.

—"Shoot that hat." It's straw.

—The Societies are all flourishing.

—"The melancholy days" are coming.

—The Band was out serenading on the 7th.

—The Philodemics are flourishing this year.

—The Class of Dogma was started this last week.

—There will be an Exhibition next Tuesday night.

—Subscribe to the Lemonnier Circulating Library.

—Bulletins were made out last Wednesday morning.

—High Mass will be sung at 8 o'clock on St. Edward's Day.

—The Juniors are having a play translated from the French.

—There are now 2,600 volumes in the Lemonnier Circulating Library.

—"It never rains but it pours." Such was the case last Tuesday night.

—The promenade on the Campus is taken advantage of these cool mornings.

—Everyone should endeavor to attach himself to one of the literary societies.

—"Sir 'Thomas More" will be given by the Thespians next Tuesday evening.

—"The Two Orphans" will be produced by the St. Cecilia's at their first exhibition.

—The little purp Minnie is very disconsolate on account of the departure of her master.

—Say, now, who *was* that miscreant that filled the slipper with water on Saturday last?

—Some lamb sandwiches came by mail to the young fellow who made the old man happy.

—Excepting the boat-race, all the out-door sports on the 13th will take place in the afternoon.

—The Pinta now sleeps the sleep of peace on the bottom of the lake. She preferred death to defeat—and she got it.

—We hereby inform the patrons of the SCHOLASTIC that orders for copies of No. 5 of the present volume cannot be filled.

—There will be a boat-race at 10 o'clock A. M. on the 13th. It will be a brilliant affair, as the crews are in good training.

—In the Seniors, who is the champion in throwing? The question among them just now is, "Have you a muscle for throwing?"

—The Laboratory has now been removed to the new quarters prepared for it. The old room will be fitted up for the Minims.

—MR. EDITOR—Do you think a greased pig would be in order on the 13th? Yours, K." We think a roasted one would be better.

—The Altar Society of the Church of Our Lady of the Sacred Heart intend buying two lamps for the sanctuary of the new church.

—In the game of baseball on the 25th ult., between the Quicksteps and Eurekas, the former, and not the latter, won by a score of 27 to 13.

—Prof. Ivers has organized his class of calisthenics. It is extremely large, consisting of nearly fifty members, and more talk of joining.

—The Fearless B. B. C. did not organize this year, having lost their pitcher and catcher, two men whose valiant services could not be dispensed with.

—"I tell you what it is," said John Molecule to our friend John the other day, "the *slantindicular* bars are great things on which to exercise the lungs."

—On the 2d inst., the Feast of the Guardian Angels, the Sodality of the Holy Angels received Holy Communion. In the afternoon they had recreation and a banquet.

—When a student joins a society he should take great interest in everything connected with it, and should prepare himself to take part in the proceedings with credit to himself.

—Our venerable friend with the musical head is still grinding out music that would be difficult to name. If he don't ease off a little next week, we shall be compelled to give him six months.

—One of the Juniors asked a Minim the other day the reason why they let the Mutuels beat them. "Oh!" replied the Minims, "if we would beat them every game they wouldn't play any more."

—The delivery of O'Meara's balls was certainly something very new to the Quicksteps. He could not get them over the base, hence the Quicksteps "didn't bat them worth a cent"; so says a Minim.

—Portable depots for the benefit of travelers wishing to take the fast mail for Niles are now much needed. The depot that once stood the racket of lightning, thunder and stones is recuperating in Detroit.

—Large additions are being made to the Lemonnier Circulating Library in the way of books. We expect that there will be somewhere in the neighborhood of 4,000 volumes on the shelves before the end of the year. All should subscribe to the library.

—The propriety of giving the Minims rec. was submitted to Master Charles Rosa, of Chicago, one day last week, and as he decided that it was eminently proper and right for them to have it, they got it, and enjoyed it hugely. The Minims are anxiously awaiting callers like him.

—The reporter of the Quicksteps fails to see anything strange in his not sending in a report of Wednesday's game. He was certain the Mutuels would do it. If he were aware they wished to have their marvellous victory published twice, he would have sent in a report.

—The officers of the Sodality of the Angel Guardians of the Sanctuary are as follows: Director, Very Rev. A. Granger, C. S. C.; President, T. D. Collins, C. S. C.; Vice President, F. McGrath; Treasurer, J. Duffield; Secretary, C. Faxon; Librarian, O. Lindberg; Censor, C. Campau—thirty members.

—As Jones returned from a hunt the other day, he was asked by a fellow-student what he had killed. "O, nothing," said Jones; "I only saw a squirrel, and I ran him a half mile through the woods—I was gaining on him rapidly—when all of a sudden we came upon a fence, the squirrel jumped through, and then I lost him."

—We are in receipt of the South Bend *Morning Herald*, a lively and enterprising sheet, as all who knew Mr. Murray were sure it would be. We wish our friend every success, and with the *Tribune*, the *Register* and *Herald*, we expect to see the South Bend newspaper men make things lively. We see that the *Herald* is utilizing the fast train and selling well in Laporte.

—The following are the boat crews to race on the 13th: Hiawatha Crew—J. McHugh, coxwain; E. G. Graves, stroke; H. C. Cassidy, 5th oar; W. T. Ball, 4th and captain; N. J. Mooney, 3d; A. Lounstorf, 2d; H. Dehner, bow. Minnehaha Crew—W. Stout, Coxwain; B. L. Euans, stroke and captain; T. F. Hansard, 5th oar; E. S. Monahan, 4th; P. B. Otero, 3d; R. J. Maas, 2d; C. W. Robinson, bow.

—Now, pray don't have the nightmare: at least have it in a mild way, and don't go screaming "Fire" at the top of your voice. We make those remarks for the benefit of that young gentleman who probably at some time in his life "ran with the machine," and who set our nerves all agog with the cry of "Fire" the other night. Dream about class, "the old reliable," baseball, or anything else: but don't dream about fires.

—On Tuesday evening we saw two "educated" individuals waiting for the Michigan Central train due at 6 38 (Hong-Kong time). They were standing in the heavy dew that was forcing its way through the roof of the automatic depot, sad, eager, and cheerless. The only words spoken were of a prayerful tenor, calling on the spirit of the defunct orchestra to lend them a few French horns to bring back the scattered mind of the local agent.

—The Old Subscriber—a particular friend of ours—has become agent for a patent gas economiser—or in other words, an attachment for gas-burners which is to do away with unnecessary waste of gas. In these days of universal blowing, such an arrangement, if attached to some of the talking machines that continually loiter around, would prove an invaluable acquisition. Could not the Old Subscriber induce the inventor to try the experiment?

—The fourth regular meeting of the St. Cecilia Philomathean Association was held on September 28. Masters Klaner, Clark, Golsen, Davis, Ryan, Lounstorf, Dryfoos, Larkin, Cavanaugh and Katzauer presented themselves for membership, and were unanimously elected, after having fulfilled the usual conditions. Compositions were read by Messrs. Schmidt, Faxon and Ludwig, and Messrs. Schmidt, Tumble, Holmes, Foley, Arnold, French and Nelson delivered declamations. Bro. Cyprian was then elected an honorary member.

—We know many persons who object to anyone getting office. Perhaps it's selfishness in them. We don't know,

but so it strikes us. There was a young man who once exercised his pen in the *Ave Maria* office correcting copy. He had a tough MS. on hand, but we think he didn't work much at it. The foreman now has it on hand, and if he don't become profane over it, it's because his calling forbids it. He simply wishes that that young man was not promoted from corrector of MS. to a higher office. That's all.

—Prof. Gregori is about to paint two counterpart frescoes in the interior of the new church. They will be painted on the ceiling just over the doors of the two side entrances. One will represent the "Brazen Serpent in the Wilderness," the other, "Our Lord Casting out the buyers and sellers in the Temple." The design of the first we have seen. It will be a grand work—dimensions, 21x12 feet, and will be one of the finest frescoes in the West. We know that all our friends will await with impatience the finishing of the frescoes, as they will afford them a treat impossible to be had in any city in the Northwest.

—The London correspondent of *Appleton's Journal* has been sending some specimens of gravestone literature to that journal. Among others he sends the following from a tombstone in Penrith:

"Here lies Moll,
Fol de rol lol."

Now this correspondent should be informed by the editor of that interesting weekly that when he sends graveyard poetry to America he is carrying coals to Newcastle. We have in our country George Washington Childs, A. M., the great obituary bard, and we need no poetry imported from England as long as he lives.

—We were told of a certain good pastor, whose name we need not give, that on a certain occasion he was called some ten good miles on a sick call. He went through rain and mud, and on arriving at the house he found the patient, an old lady, sitting up near the fire, bolstered with pillows in a large rocking-chair. "What is the matter?" asked the pastor. "Oh! nothing; only I can't sleep!" was her answer. "You can't sleep! is that any reason for sending for me? What can I do for you?" he demanded. "O Father," returned the old lady, "I have heard you preach so often in church, and I always slept so soundly, that I thought if you would only come here and preach a little I could get into a nice good sleep!"

—Bro. Constantine, once so well-known and popular among students and neighbors as the director of the boot and shoe establishment here, is again at his post after an absence of some weeks caused by illness. Previous to his taking charge of the establishment a second time, he had been for four years director in Hamilton, Ohio. Since his return he has been actively engaged in completing arrangements and facilities to meet the increased demand for work—and first-class work at that—which is made upon him from all quarters. Eighteen hands are busily employed on good material, selected by the director himself, and cut by him. We can attest personally to the durability of the work turned out by the boot and shoe establishment here, as we never could repeat an order inside of a year, no matter how much travelling we had to do.

—At a meeting of the St. Cecilia Philomathean Association the following officers were elected for the first session: Director—Rev. P. J. Colovin, C. S. C.; Assistant Director—Rev. J. A. O'Connell, C. S. C.; President—J. A. Lyons, A. M.; General Critic and Lecturer—T. E. Howard, A. M.; Judge of the Moot Court—L. G. Tong, LL. B.; Promoters—Prof. J. F. Edwards, and Bro. Leander, C. S. C.; 1st Vice Pres't—A. K. Schmidt; 2d Vice Pres't—H. D. Faxon; Chronicler—P. M. Tumble; Orpheonic Representative—J. A. Lynch; Recording Secretary—E. F. Arnold; Corresponding Sec'y—C. J. Whipple; Treasurer—E. Ripelle; Librarian—J. F. Foley; 1st Monitor—A. Ryan; 2d Monitor—W. Morris; Censors—O. Ludwig, F. Rosa, F. Klaner; *Chargés d'Affaires*—C. Larkin, N. Dryfoos, W. Roelle; Sergeant-at-Arms—J. Nelson; Marshal—J. French; Prompter—W. W. Dodge.

—Persons sending letters or any other mail-matter to Notre Dame or St. Mary's should bear in mind that there is a regular post-office here; consequently all mail-matter for Notre Dame should be addressed simply "Notre Dame,

Indiana," and all mail-matter for St. Mary's should be addressed "St. Mary's Academy, Notre Dame, Indiana." The observance of this will secure the safe transmission of letters, etc., to these places, and prevent much annoyance arising from letters being missent. From this can be seen the importance of giving in the headings of letters written at the University or St. Mary's, your post-office,—NOTRE DAME, IND.,—which will inform your friends, without explanation, what your post-office address is, and letters in return will then reach you without delay. Do not write the address all over your envelope; the lower half is sufficient. Place the stamp *invariably* in the upper right-hand corner. All mail-matter except letters must be *fully prepaid*. Unless letter postage is paid, no word or letter *whatever* can be *written in or on* mail-matter. All sealed parcels require letter postage. Stamps cut from stamped envelopes have no value.

—The pilgrimage made by the congregation of St. Joseph's Church, Mishawaka, to the Church of Our Lady of the Sacred Heart, Notre Dame, on Sunday, was a grand affair. Some five-hundred persons took part in the procession, which formed in Mishawaka immediately after Mass, under the direction of Rev. Father Oechtering. The pilgrims, having formed ranks, began the recitation of the beads, which they continued the whole distance, some four miles. Arriving at Lowell, they were reinforced by many of the Catholics living there, and continued their march to the college church, where they arrived in good time for Mass. Solemn High Mass was sung at ten o'clock by Rev. L. J. Letourneau, assisted by deacon and subdeacon. The Mass sung was from the repertory of the Cecilia Society, and was rendered in a manner suitable to the occasion. It was sung by the Mishawaka choir, one of the best in Indiana, and was the delight of every person. The sermon was preached in English, by the Rev. P. J. Colovin, in that manner so characteristic of him. It was a most excellent one. After Mass the pilgrims partook of dinner. At two o'clock a German hymn was sung, the beads were recited, and an instruction was given in German by the Rev. Father Oechtering. This sermon was praised by all who had the happiness of hearing him, and his eloquent words will long be remembered by his parishioners. The instruction over, solemn Benediction of the Blessed Sacrament was given, and the pilgrims, forming ranks, proceeded to the Chapel of the Portiuncula to gain the plenary indulgence. Having made this and other visits, the pilgrims started for their homes, reciting as they went the Rosary of the Blessed Virgin Mary.

—It was a stormy morning in this, the autumn of the year. The whole night before the lightnings of heaven had been playing bo-peep among the clouds, and the young thunders shouted aloud their mirth when the flashes were visible. The morning came, and though the lightnings, tired of their sport were put away in bed, the thunders ceased their noise, and the rain came falling to the earth in constant streams. Young ducks in charge of grave parents, rejoiced over the autumn shower, and the geese thinking, as geese naturally think, that the rain was falling for them, were taking their morning stroll by rivulet and brook—and yet it rained. They—not the geese, but two travellers destined for the busy marts of Chicago—sallied forth to meet the train in South Bend. They sallied forth in spite of rain; and on, on through pools of water and swollen gutters—on, on through mud and mire and sandy roads. A villager would fain have stopped their rapid march and given shelter—but they would not. On they went through blinding winds and pelting rains; with naught for protection save a cotton umbrella, which now, alas! is not. On, on they went through roads and green fields. There was no sweet breath of delicious flowers borne on the morning breeze—naught but rain, rain, rain. No early dew was on the grass, glistening in the light of the morning sun—naught but rain, rain, rain. No pretty birds warbled in groups their songs of gladness; naught was there of sound save the roar of winds and the pattering of rain upon the cotton umbrella. There may have been a rest taken now and then—when the feet of the travellers went from under them, but of that we speak not, for it was but momentary. O, on went the travellers, down the hill by Lowell's mills, past Singer's, Dwight

House, court house, and jail, until the depot was reached. There we leave them in pleasant humor to take the train for Chicago—three hours and thirty minutes late!

—The thirty-second annual celebration of St. Edward's Day at Notre Dame will take place next Tuesday evening at 3 P. M. St. Edward's is, as our readers are aware, the patronal feast of Very Rev. Edward Sorin, Superior General of the Congregation of the Holy Cross, and the first President of the University. The programme for the evening's Exhibition is as follows:

PART FIRST.

Music—*Tannhäuser*.....Notre Dame Cornet Band
Overture—*Fidelio*.....University Orchestra
Senior Address.....B. L. Euans
Latin Address.....T. F. Gallagher
French Address.....A. Herzog
Music—*Zampa*.....Notre Dame Cornet Band
Junior Address.....A. K. Schmidt
German Address.....M. Kauffman
Minim Address.....O. W. Lindberg, A. Campau, S. Bushey
Music—*Don Giovanni*.....University Orchestra

PART SECOND.

Prologue.....J. G. Ewing

A NEW WAY TO TAKE QUICK PICTURES.

A Petit Comic Drama by the Thespian Association

Mr. Gunny (an operator).....E. G. Graves
Henry (a clerk).....J. G. Ewing
Mr. Thompson (a customer).....F. B. Devoto
Music—*Oberon*.....Notre Dame Cornet Band

SIR THOMAS MORE.

A Tragedy in Four Acts.

Characters:

Henry VIII, King of England.....B. L. Euans
Duke of Norfolk, Prime Minister.....W. T. Ball
Sir Thomas More, Lord Chancellor.....J. J. Gillen
William, More's Son.....J. G. Ewing
Cromwell, a courtier.....H. C. Cassidy
Sir Alfred Allerton (Judge).....E. G. Graves
Fitz Clarence (Royal Usher).....F. B. Devoto

Associated Judges.....
J. F. Rudge
E. S. Monahan
N. J. Mooney
Carl Otto

Closing Remarks.....Very Rev. Father General
Music—*Lucrezia Borgia*.....Notre Dame Cornet Band

SPECIAL NOTICE.

Persons having books belonging to the Library of the Presbytery are requested to return them to the Librarian, who is re-arranging the Library.

Roll of Honor.

SENIOR DEPARTMENT.

J. Brown, V. Baca, D. Byrnes, J. Buckles, A. Betcher, F. Bearss, M. Blackburn, W. Canavan, P. Cooney, F. Claffey, D. Connors, J. Connolly, R. Calkins, E. Chalfant, T. Cloran, H. Cassidy, W. Dickerson, H. Dehner, J. Dryfoos, J. Dwyer, W. Dechant, L. Evers, B. Euans, P. Flanigen, W. Fogarty, T. Gallagher, E. Gramling, G. Gross, A. Hertzog, J. Hamlin, A. Hoag, J. Harkin, J. Handley, T. Hansard, S. Kennedy, J. Kurtz, F. Keller, J. Kreutzer, T. Logan, J. Lipp, E. Monahan, P. Mattimore, P. J. Mattimore, D. Murphy, H. Maguire, J. Mounning, N. Mooney, L. Murphy, R. Mortimer, R. Maas, F. Maas, W. Mardock, P. McCawley, G. McNulty, T. McGrath, L. McKernan, J. McHugh, W. McGorrick, J. McEniry, P. Neill, H. O'Brien, Carl Otto, J. O'Rourke, J. Obert, E. Pefferman, J. Quinn, T. Quinn, F. Rettig, J. Retz, W. Smith, C. Saylor, G. Schweighardt, W. Stout, G. Sullivan, F. Vander Vannet, R. White, F. White, T. Wendell.

JUNIOR DEPARTMENT.

E. F. Arnold, T. Byrnes, A. Burger, J. Carrer, W. J. Davis, W. M. Dodge, J. M. Cavanaugh, J. T. Foley, J. J. French, J. Fox, F. J. Flanagan, P. J. Frane, C. C. Gustine, S. B. Goldsberry, E. D. Gleason, C. H. Ham, P. H. Hagan, W. F. Hake, F. Hoffman, A. H. Holmes, G. A. Huck, M. Katzner, F. Klaner, J. P. Kinney, J. E. Knight, M. B. Kaufman, E. C. Lamb, O. Ludwig, L. Lacey, R. P. Mayer, J. Mosel, M. P. McAuliffe, G. Nester, D. P. Nelson, J. E. Nelson, M. A. Otero, J. A. O'Meara, J. Perea, J. P. Reynolds, A. E. Ryan, S. D. Ryan, E. W. Raymond, T.

Schwuchow, W. A. Sheehan, P. F. Schnurrer, G. T. Sugg, W. Taulby, P. M. Tumble, H. Webber, C. J. Whipple, E. G. Woodward, J. C. English, E. C. Davenport.

MINIM DEPARTMENT.

T. A. Hooley, C. C. Campau, F. P. McGrath, O. W. Lindberg, G. Lowery, A. J. Bushey, C. Faxon, L. J. Frazee, J. Seeger, F. A. Campau, F. Pleins, P. D. Nelson, W. Coolbaugh, C. Long, G. Rhodius, E. Oatman, C. Bushey, H. McDonald, P. Haney, F. Haney.

Class Honors.

FOR THE WEEK ENDING THURSDAY OCT. 6, 1875.

LAW—T. C. Logan, L. D. Murphey, T. Hansard, J. Beegan, G. Gross.

ANATOMY—R. J. Maas, B. L. Euans, F. Smiley, W. Chapton, C. Atchison, V. McKinnon.

CIVIL ENGINEERING—J. Brown, E. Graves.

GERMAN—G. Streit, P. Schnurrer, R. Mayer, J. Haggerty, A. Schmidt, J. Connolly, C. Robertson, J. Dryfoos, B. Hub, C. Larkin, C. Whipple, C. Orsinger, H. Sickie, E. Washburn, F. Hoffman, W. Byrnes, J. Golsen, J. O'Rourke, E. Sugg, A. O'Brian, G. Lonstorf, F. Schwuchow, J. Seeger, F. McGrath, P. Tumble, J. Mosal, F. Flanigen, J. Lynch, D. Byrnes, C. Mayer, L. McKernan, R. Mortimer, W. Fogarty.

FRENCH—A. Hertzog, O. Ludwig, M. McAuliffe.

DRAWING—E. Gleason, E. Raymond, J. McCowry, J. Knight, E. Graves, J. Kurtz, H. Kinson, R. Golsen, L. Busch, R. Mortimore, R. McGrath, J. Duffield.

TELEGRAPHY—E. Artfield, T. C. Logan, J. Retz, N. Dryfoos, J. McIntyre, J. Golsen, J. McEniry, D. Murphy, D. Murphy, C. Campau.

MUSIC.

PIANO—W. Breen, J. Campbell.

VIOLIN—O. Ludwig, C. Walsh, C. Peltier, A. Schmidt, F. Hoffman, J. Fox, J. French, W. Byrnes, J. Lambin, J. McHugh, J. Dryfoos, M. Kauffman, R. Maas, W. Chapotan, F. Keller, E. Gramling, J. R. English.

BRASS BAND—J. P. Quinn, L. Evers, C. Otto, H. Maguire, J. Campbell, F. Keller, A. O'Brian, W. Ball, G. E. Sullivan, J. Beegan, C. W. Robertson, E. G. Graves, J. McHugh, F. Kreig.

MINIM DEPARTMENT—J. O. Stanton, W. McDevitt, R. Pleins, G. Lambin, G. Rhodius, J. Seeger, W. Coolbaugh, A. Campau, C. Long, E. Oatman, S. Bushey.

List of Excellence.

[The students mentioned in this list are those who have been the best in the classes of the course named—according to the competitions, which are held monthly.—DIRECTOR OF STUDIES.]

COMMERCIAL COURSE.

A. Hoag, W. Stout, F. Keller, J. Foley, P. Moran, J. Retz, P. Flanigan, M. Kauffman.

Saint Mary's Academy.

—The "History of Roman Literature" is being read in the refectory.

—The "Item Box" was sent to be locksmithed—hence the scarcity of items this week.

—After the distribution of good notes, Miss Hope Russel read an amusing account of the Thursday evening's Entertainment, Miss F. Dilger read an article on "Devotion to the Angels," and Miss L. Dennehey recited a very pretty poem.

—On last Thursday evening the young ladies of the Graduating Class gave a very lively entertainment for the amusement of the whole school. The vocal and instrumental music was really excellent, and the dramatic effort very entertaining. The "Homesick Baby" deserves a pound of sugar-plums for her personations. The affair closed with a serious recitation by one of the little Minims—Ella Mulligan, of New York. This was indeed reversing the order of things, as the Minims are known as the leaders in all comicalities, while the Seniors sustain the dignity of the school.

For Politeness, Neatness, Amiability and Observance of

Academic rules the following young ladies are enrolled on the

Tablet of Honor.

Misses A. Clarke, H. Foote, M. Riley, J. Locke, E. Dennehey, K. Joyce, A. St. Clair, L. Arnold, E. York, I. Reynolds, K. McNamara, L. Ritchie, A. Walsh, A. O'Connor, J. Bennett, J. Nunning, M. Faxon, F. Dilger, M. Dunbar, M. Julius, L. Johnson, M. Brady, M. Walsh, C. Woodward, L. Henrotin, E. Mann, A. Byrne, A. Duncan, S. Hole, C. Morris, M. Cravens, J. Pierce, P. Gaynor, A. Dennehey, M. Culliton, M. Spier, E. O'Neil, R. Casey, A. Heneberry, H. Julius, C. Morgan, H. Russell, M. and E. Thompson, S. Moran, M. Gaynor, E. O'Connor, B. Siler, I. Maas, U. Goodell, S. and I. Edes, N. Tuttle, G. Youell, L. Gustine, E. Pierce, T. O'Brien, S. Swalley, M. Parker, L. Moran, E. Cannon, M. Siler, G. Wells, M. Usselman, M. Marky, A. Sievers, A. Miller, F. Gurney, M. Anthony, L. Brownbridge, C. Morrill, M. Railton, M. Thelan, L. Kelley, N. King.

JUNIOR DEPARTMENT.

Misses M. O'Connor, I. Fisk, L. Kirchner, M. Schultheis, M. Ewing, A. Cullen, H. Dryfoos, N. McGrath, M. Mulligan, J. Halliday, A. Harris, M. Hogan, H. O'Meara, A. Koch, C. Yates, M. Derby, N. Mann, A. Ewing, M. Redfield, L. Chilton, L. Kinsella, M. Bell, A. Morgan, L. Faulkner, L. Merritt, A. Kirchner, M. McGrath, A. McGrath, D. Gordon, E. Mulligan, I. Mann, J. Mitchell.

MINIM DEPARTMENT.

E. Simpson, J. Smith, A. Peak, M. and C. Hughes, M. Davis, M. Feehan, M. Lambin, R. Goldsberry, J. Duffield, M. McFadden, E. Mulligan, A. Schnurrer, L. Schnurrer, A. Morris.

HONORABLY MENTIONED IN THE

3RD FRENCH CLASS—Misses L. Ritchie, A. Dennehey, J. Pierce, L. Kirchner, M. Redfield, I. Fisk, I. Reynolds, J. Bennett, C. Woodward, J. Halliday, A. McGrath.

1ST GERMAN CLASS—Misses J. Nunning, M. Faxon, E. Dennehey, N. Tuttle, M. Thelan, L. Kirchner, M. Schultheis, H. Dryfoos.

2ND CLASS—Misses A. O'Connor, L. Kelley, M. Dunbar, M. Julius, A. Koch. 2ND DIV.—Misses A. Kirchner, H. Julius, M. Usselman, L. Leppig.

3RD CLASS—Misses L. Walsh, M. Spiers, S. Heneberry, L. O'Neil, L. Johnson, D. Gordon, M. Lambin, N. O'Meara.

FANCY WORK.

Misses S. Swalley, M. Railton, L. Brownbridge, L. Gustine, D. Locke, M. Cravens, J. Pierce, N. King, M. Usselman, L. Leppig, I. and S. Edes, M. Parker, E. Mann, E. Edes, J. Halliday, A. Cullen, A. McGrath, A. Morgan, E. Lange, M. Schultheis, L. Kirchner, A. Koch, I. Fisk, M. Hogan, L. Kinsella, D. Gordon.

—A season of English opera will be commenced by Miss Clara Louise Kellogg and the complete and powerful English opera troupe now under her management, at Booth's Theatre, New York, on the 11th inst. The promise of these performances is exceedingly good. Miss Kellogg's principle artists are Messrs. Castle, Maas, Carleton, Peakes, and Seguin, Mrs. Van Zandt, Miss Beaumont, and Mrs. Zelda Seguin. A young lady from Baltimore, Miss Annie Montague by name, who has long studied under Wartel in Paris, is also to appear with the company, and—if we can credit the Baltimore journals—will promptly win recognition. The season is to begin with the representation of Benedict's "Lily of Killarney," not for the first time, however, as the New York papers state, and later on Miss Kellogg holds out a prospect of a revival of "The Star of the North."

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| Haydn, 7th & 8th, each. | 65 | " 15th..... | 65 |
| Haydn, 3d.... | 1.00 | Gounod, Messe Sol'nelle | 80 |
| Rossini Messe Sol'nelle | 1.60 | Concone, m F..... | 65 |
| Bordese, in F..... | 65 | Farmer, B flat..... | 80 |
| De Monti, B flat..... | 65 | Lambillotte, Pascale... | 2.50 |
| Guignard..... | 1.00 | Niedermeyer..... | 1.25 |
| Southard in F..... | 50 | Stearns, in A..... | 1.50 |
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For Meals, Oysters,

ICE CREAM, PIES, ETC.

MEALS AT ALL HOURS.

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DENTIST,
109 MICHIGAN STREET,
SOUTH BEND, INDIANA.

PHILADELPHIA BAZAR.

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97 Michigan St., SOUTH BEND, IND.

A new and complete assortment of Hosiery, Gloves, Fancy Goods, White Goods, Embroideries, Laces, Ribbons, Artificial, Parasols, Sun Umbrellas, etc. Agents for Domestic Patterns. Large stock of Zephyr Germantown Works' Yarns.

Gents' Furnishing Goods A Specialty.

M. Livingston & Co.,

ARE THE

Leading Merchant Tailors in South Bend.

They Have the Best Cutter in the City, and make suits in the latest styles at the lowest prices. Their stock of Clothing, Cloths, Cassimeres, Vestings, and Gents' Furnishing Goods, is the largest and most complete, and comprises all the new styles. Satisfaction guaranteed on all goods.

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94 MICHIGAN St., SOUTH BEND, IND.

ESTABLISHED 1852.

M. H. Baker & Bro.,

Dealers in

BOOTS AND SHOES.

The Largest Retailing House in the State

Corner of Washington and Michigan Sts., SOUTH BEND.

CANDY! CANDY! CANDY!

The Low Prices Still Continue at

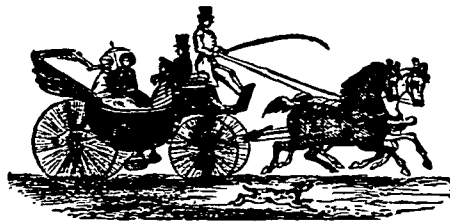
P. L. Garrity's Candy Factory,
100 Van Buren St.,

CHICAGO, ILL.

Cross-Town Cars Pass the Door.

| | |
|-------------------------------|-----|
| Broken Candy..... | 15c |
| Fine Mixed Candy..... | 25c |
| Choice Mixed Candy..... | 35c |
| Caramels..... | 35c |
| Molasses and Cream Candy..... | 25c |

Proportionately Low Prices to Wholesale Cash Buyers.



PATRICK SHICKEY,

PROPRIETOR OF THE

NOTRE DAME AND ST. MARY'S 'BUS LINE!

Whilst I return my thanks to the patrons of Notre Dame and St. Mary's, I beg leave to inform the public that I have, at the urgent request of many of my patrons, purchased SEVERAL NEW CARRIAGES and BUGGIES, and moved into the LIVERY STABLES

Attached to the National Hotel, and Adjacent to the Lake Shore and Michigan Southern Depot.

Now, that telegraphic communication has been made between Notre Dame and my office, through the Michigan Southern Depot, I shall be prompt to have passengers in time to meet all trains.

For my attention to the patrons of Notre Dame and St. Mary's, I refer, by permission, to the Superiors of both Institutions.

P. SHICKEY.

Pittsburgh, Fort Wayne & Chicago,

AND PENNSYLVANIA R. R. LINE.

CONDENSED TIME TABLE.**FEBRUARY, 1875.**

TRAINS LEAVE CHICAGO DEPOT,

Cor. Canal and Madison Sts. (West Side).

On arrival of trains from North and Southwest.

| 3 Trains with Through Cars to NEW YORK. | | No. 2. Day Ex. Ex. Sund'y | No. 6. Pac. Exp. Daily. | No. 4. Night Ex. Ex Sa & Su |
|--|--|---------------------------------|-------------------------------|-----------------------------------|
| Lv. CHICAGO..... | | 9 00 a.m. | 5 15 p.m. | 10 00 p.m. |
| Ar. FT. WAYNE..... | | 2 25 p.m. | 11 35 " | 5 20 a.m. |
| " Lima..... | | 4 35 " | 1 25 a.m. | 8 00 " |
| " Forest..... | | 5 34 " | 3 01 " | 9 17 " |
| " Crestline..... | | 7 00 " | 4 40 " | 11 10 " |
| " Mansfield..... | | 7 50 " | 5 20 " | 11 50 " |
| " Orrville..... | | 9 42 " | 7 12 " | 1 46 p.m. |
| " Massillon..... | | 10 15 " | 7 45 " | 2 19 " |
| " Canton..... | | 10 33 " | 8 00 " | 2 38 " |
| " Alliance..... | | 11 15 " | 8 40 " | 3 20 " |
| " Rochester..... | | 1 18 a.m. | 11 12 " | 5 58 " |
| Pittsburgh..... | | 2 20 " | 12 15 p.m. | 7 05 " |
| Lv. Pittsburgh..... | | 3 10 " | 1 10 " | 8 10 " |
| Ar. Cresson..... | | | | |
| " Altoona..... | | 7 30 " | 5 55 " | 12 10 a.m. |
| " Harrisburg..... | | 12 05 p.m. | 11 05 " | 4 13 " |
| " Baltimore..... | | 6 25 " | 3 15 a.m. | 7 45 " |
| " Washington..... | | 9 10 " | 6 20 " | 9 07 " |
| " Philadelphia..... | | 4 15 " | 3 10 " | 8 05 " |
| " New York..... | | 7 35 " | 6 50 " | 11 15 " |
| " New Haven..... | | 11 10 " | 10 49 " | 3 36 p.m. |
| " Hartford..... | | 12 40 a.m. | 12 23 " | 5 55 " |
| " Springfield..... | | 1 35 " | 1 00 p.m. | 7 03 " |
| " Providence..... | | 4 25 " | 3 48 " | 7 40 " |
| " Boston..... | | 5 50 " | 4 50 " | 05 " |

THIS IS THE ONLY LINE

That runs the celebrated PULLMAN PALACE CARS from Chicago to Baltimore, Washington City, Philadelphia and New York without change. Through tickets for sale at all principal ticket offices at the lowest current rates.

F. R. MYERS, G. P. & T. A.

MICHIGAN CENTRAL R. R.**Time Table—July 18, 1875.**

| | *Mail. | *Day Express. | *Kal. Accom. | †Atlantic Express. | †Night Express |
|------------------|-----------|------------------|-----------------|-----------------------|-------------------|
| Lv. Chicago..... | 5 00 a.m. | 9 00 a.m. | 4 00 p.m. | 5 15 p.m. | 9 00 p.m. |
| " Mich. City.. | 7 32 " | 11 01 " | 6 35 " | 7 43 " | 11 15 " |
| " Niles..... | 9 03 " | 12 15 p.m. | 8 30 " | 8 55 " | 12 45 " |
| " Jackson..... | 2 12 p.m. | 4 05 " | 7 00 a.m. | 12 47 a.m. | 4 55 " |
| Ar. Detroit..... | 5 45 " | 6 30 " | 10 15 " | 3 50 " | 8 00 " |
| Lv. Detroit..... | 7 00 a.m. | 9 50 a.m. | 4 00 p.m. | 5 40 p.m. | 9 50 " |
| " Jackson..... | 10 37 " | 12 30 p.m. | 7 15 " | 9 25 " | 12 45 a.m. |
| " Niles..... | 3 40 p.m. | 4 19 " | 6 10 a.m. | 2 30 a.m. | 4 30 " |
| " Mich. City.. | 5 15 " | 5 45 " | 7 50 " | 4 05 " | 5 45 " |
| Ar. Chicago..... | 7 35 " | 8 00 " | 10 20 " | 6 30 " | 8 00 " |

Niles and South Bend Division.**GOING NORTH.**

| | | | |
|--------------------------|-----------|-------------|-------------|
| Lv. South Bend—8 00 a.m. | 6 30 p.m. | \$9 06 a.m. | \$7 30 p.m. |
| " Notre Dame—8 07 " | 6 38 " | 9 07 " | 7 47 " |
| Ar. Niles—8 45 " | 7 10 " | 9 40 " | 7 40 " |

GOING SOUTH.

| | | | |
|-----------------------|-----------|-------------|-------------|
| Lv. Niles—6 30 a.m. | 5 10 p.m. | \$8 00 a.m. | \$5 00 p.m. |
| " Notre Dame—7 07 " | 5 46 " | 8 32 " | 5 32 " |
| Ar. South Bend—7 15 " | 5 55 " | 8 40 " | 5 40 " |

*Sunday excepted. †Daily. ‡Saturday and Sunday excepted.
§Sunday only.

H. B. LEDYARD, Ass't Gen'l Sup't, Detroit. Wm. B. STRONG, Gen'l Sup't, Chicago.
HENRY C. WENTWORTH, G. P. & T. A., Chicago.
B. CELESTINE, Ticket Agt., Notre Dame

LAKE SHORE AND MICHIGAN SOUTHERN RAILWAY.

On and after Sunday, May 23, 1875, trains will leave South Bend as follows:

GOING EAST.

2 35 a. m., Night Express, over Main Line, arrives at Toledo 10 30; Cleveland 3 p m; Buffalo 9 15.
10 39 a m, Mail, over Main Line, arrives at Toledo, 5 35 p m; Cleveland 10 15.
12 57 p m, Special New York Express, over Air Line; arrives at Toledo 5 40; Cleveland 10 10; Buffalo 4 05 a m.
9 10 p m, Atlantic Express, over Air Line. Arrives at Toledo, 2 40; Cleveland, 7 45; Buffalo, 1 10 p m.
7 53 p m, Toledo Express, Main Line. Arrives at Toledo, 2 30; Cleveland 10 55 a m., Buffalo 7 p m.
4 p m, Local Freight.

GOING WEST.

3 a m. Express. Arrives at Laporte 4 15 p m, Chicago 6 30 a m.
4 53 a m, Pacific Express. Arrives at Laporte 5 45; Chicago 8 20 a m.
3 p m. Evening Express. Arrives at Laporte 3 55; Chicago 6 30.
4 50 p m, Special Chicago Express. Arrives at Laporte 5 45; Chicago, 8 20.
8 02 a m, Accommodation. Arrives at Laporte 9 a m, Chicago 11 30 a m.
8 25 a m, Local Freight.

J. W. CARY, Gen'l Ticket Agt., Cleveland.

CHARLES PAINE, Gen'l Supt.

Chicago, Rock Island and Pacific.

Through trains are run to Leavenworth and Atchison, connecting with trains for all points in Kansas and Southern Missouri. This is acknowledged by the travelling public to be the

Great Overland Route to California.

Two express trains leave Chicago daily from depot, corner Van Buren and Sherman streets, as follows:

| | Leave. | Arrive. |
|---|------------|-----------|
| Omaha, Leavenworth and Atchison Express.. | 10 15 a.m. | 4 00 p.m. |
| Pern accommodation..... | 5 00 p.m. | 9 30 a.m. |
| Night Express..... | 10 00 p.m. | 6 15 a.m. |

M. SMITH,
Gen'l Pass. Agent.

H. RIDDLE,
General Superintendent



Have you any thought of going to California? Are you going West, North, or Northwest? You want to know the best routes to take? The shortest, safest, quickest, and most comfortable routes are those owned by the Chicago and Northwestern Railway Company. It owns over two thousand miles of the best road there is in the country. Ask any ticket agent to show you its maps and time cards. All ticket agents can sell you through tickets by this route.

Buy your tickets via the Chicago and Northwestern Railway for

SAN FRANCISCO,

Sacramento, Ogden, Salt Lake City, Cheyenne, Denver, Omaha, Lincoln, Council Bluffs, Yankton, Sioux City, Dubuque, Winona, St. Paul, Duluth, Marquette, Green Bay, Oshkosh, Madison, Milwaukee, and all points West or Northwest of Chicago.

If you wish the best travelling accommodations, you will buy your tickets by this route, and will take no other.

This popular route is unsurpassed for speed, comfort and safety. The smooth, well-lasted and perfect track of steel rails, Westinghouse air brakes, Miller's safety platform and couplers, the celebrated Pullman Palace Sleeping Cars, the perfect telegraph system of moving trains, the regularity with which they run, the admirable arrangement for running through cars from Chicago to all points West, North, and Northwest, secure to passengers all the comforts in modern railway traveling.

PULLMAN PALACE CARS

are run on all trains of this road.

This is the only line running these cars between Chicago and St. Paul, or Chicago and Milwaukee.

At Omaha our sleepers connect with the Overland Sleepers on the Union Pacific Railroad for all points west of the Missouri River.

For rates or information not attainable from your home ticket agents, apply to

Marvin Hughitt,

General Superintendent.

W. H. Stennett,

Gen'l Passenger Agent.

Grand Central Hotel.

SOUTH BEND, IND.
NEWLY OPENED—FIRST CLASS IN ALL RESPECTS.
HENRY C. KNILL, Prop.

CLOTHING HOUSE!

MEYER LIVINGSTON,
60 Washington St.,
Three Doors West of Blum's Cigar Store, SOUTH BEND, IND.

Keeps on hand a large stock of Hats, Caps, Clothing and Gents' Furnishing Goods. All the Students should give him a call.

JANSEN, McCLURG & CO.,

Importers and Dealers in Fine

BOOKS & STATIONERY,

117 AND 119 STATE STREET,

CHICAGO, ILLINOIS.

C. H. SHEERER,

Hats, Caps and Furs,

TRUNKS,
Traveling Bags, Gloves, and Gents' Furnishing Goods, Etc.,
110 Michigan Street,
SOUTH BEND, IND.

LUCIUS G. TONG,

ATTORNEY-AT-LAW,

AND NOTARY PUBLIC,

No. 9 Odd Fellows' Block, SOUTH BEND, INDIANA.

SAMUEL ENGEL,

THE CLOTHIER,

Invites your attention to his
Merchant Tailoring Establishment,
No. 90 Michigan Street,
SOUTH BEND, INDIANA.

Only First Class Work Made Up
At Reasonable Prices.

If Desired, Will Bring Samples and
Take Measures at the University.

A. C. SHIRE,

WHOLESALE

DEALER IN HAVANA CIGARS

101 Main Street,

Two Doors South of Ed. Gillen's, SOUTH BEND, INDIANA
[Branch of 184 E. Madison, Chicago.]

McDONALD,

THE PHOTOGRAPHER,

Is still at his

OLD STAND ON MICHIGAN STREET.

HAIR-CUTTING, SHAVING,

SHAMPOOING, ETC.

HENRY SPETH,

Corner Washington and Michigan Sts.,

(Under Coonley's Drug Store)

SOUTH BEND, INDIANA.

L. E. MAYR

KEEPS THE

PEOPLE'S JEWELRY STORE,

Where you can purchase the

BOSS WATCHES, CLOCKS AND JEWELRY,
SILVERWARE, SPECTACLES, ETC.

ENGRAVING A SPECIALTY.

Repairing Done in the Most Skillful Manner.

69 WASHINGTON, St.,

SOUTH BEND.

BUZBY & GALLAGHER,

MERCHANT TAILORS

Clothiers and Dealers in

Gents' Furnishing Goods, Hats, Caps, etc.,

109 Michigan St.,

SOUTH BEND, INDIANA.

The Bond House,

A. McKay, Prop.,

NILES, MICHIGAN.

Free Hack to and from all Trains for Guests of the House

The Students' Office,

HENRY BLUM,

Wholesale and Retail Dealer in Cigars, Tobaccos, Pipes, etc.

No. 54 Washington St.,

SOUTH BEND, IND.